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# Modern Philology

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## THE SOURCES OF THE IDYLS OF JEAN VAUQUELIN DE LA FRESNAYE

One English commentator has ventured to suggest that it was Jean Vauquelin de la Fresnaye (1535[?36]–1607) who made Phyllis a fashionable name among our English pastoral poets.<sup>1</sup> But there can be little hesitation in dismissing this speculation as baseless. Had Vauquelin been read to this extent, some other more substantial traces of his influence would surely exist; yet a wide reading of our pastoral poetry enables me to say that there is not the smallest trace of the influence of this French poet to be found there, if we except the case of Drummond of Hawthornden, who, as will be seen, appears to have been acquainted with Vauquelin's method of "composition," and to have followed him to some extent in this direction. But of influence in the usual sense of the word, no trace is to be found.

In a recently published French anthology<sup>2</sup> I find Vauquelin described as the French poet of the sixteenth century "who has best felt the charms of Nature, or, to speak more exactly, who has best translated the life at once rustic and poetic of a gentleman." This

<sup>1</sup> Mr. Sidney Lee, in his introduction to *Elizabethan Sonnets*, Constable, 1904, p. lxxvii. This suggestion does not appear in Mr. Lee's later work, *The French Renaissance in England*. If we are to look for a modern source for this name of Phyllis, we ought rather to refer to Italy, where the name occurs frequently in pastoral poetry; Tasso, Sannazaro, and Varchi have it. But of course the name is to be found in classic pastoralists such as Theocritus and Virgil. Mr. Lee assigns the *Idyls* to the year 1560. In this he is quite wrong. Lodge's *Phyllis Honoured with Pastorall Sonnets*, London, 1593, must be granted priority.

<sup>2</sup> Fonsny and Van Dooren, *Anthologie des poètes lyriques français*, Verviers, Hermann (preface dated 1903).

feeling for Nature, as I am about to reveal, does not truly belong to Vauquelin, but is borrowed. However this may be, I think that the rustic muse of Vauquelin, had it been at all widely known in England, must have left some effect upon our pastoral poets.<sup>1</sup>

It is through his *Idyls* that Vauquelin can best lay claim to the title of a poet. These idyls are divided into two parts. The first is devoted to the love story of Philis and Philanon. An agreeable writer, the Baron Pichon, conceived the idea that in this collection of pastorals the poet is relating his own love story. Vauquelin, writes this biographer,<sup>2</sup> knew from childhood the young Anne de Bourgueville, daughter of the sieur de Bras, lieutenant-general of the bailiwick of Caen, author of the *Recherches et Antiquités de Neustrie*. One of the seigneuries of M. de Bourgueville was situated on the banks of the Orne, and the two families met frequently.

If one must take literally what Vauquelin says in his love poems on Philis (a name under which he has sung mademoiselle de Bourgueville), he fell deeply in love with her, probably on his return from Poitiers [where he had been studying the law]; but he dared not tell her so. Philis, remarking his pallor, his sadness, pressed him to make the cause of it known to her. Philanon (that is the name which Vauquelin gives himself in his *Amours de Philis*) avowed to her that he was in love. She strove in vain to make him tell her the name of the one whom he loved, but ended by obtaining that he should show her her portrait. One day when they were together in the valley of the Orne, Philis pressed Philanon to keep his promise. They were seated by the edge of a spring. Look into this limpid water, said Philanon to her,

<sup>1</sup> Dealing with the poet's connection with England, it is of interest to note that the following passage occurs in his satire "A son livre":

Si l'on s'enquiert à toy, Quel homme je puis estre,  
Et dont je fus extrait, et quand je vins à naistre:  
Di, Que peut estre vint mon nom du Val-d'Eclin,  
Qu'au langage du temps on nommoit Vauc-Elin.  
Dont Vauquelin se fist, en la belle contree  
Que Cerés et Pomone entre toutes recree.  
Des ce temps mes Majeurs desja nobles vivoient:  
Et nos Ducs genereux en leurs guerres suivoient:  
Mais Vauquelin du Pont, Vauquelin de Ferieres,  
Capitaines portoient gouffanons et banieres,  
En passant l'Océan, quand leur grand duc Normant  
Alla contre l'Anglois tous ses sujets armant:  
Et planterent leur nom en Glocestre et Clarence,  
Dont il reste aux vieux lieux mainte vaine aparence:  
Là sont peints et bossez nos Ecus et Blasons,  
Tels que nous les portons encor en nos maisons.

According to Baron Pichon, Vauquelin's claim of having had ancestors in the army of William the Conqueror is baseless. See Moréri, *Dictionnaire*, 1759 ed., under "Vauquelin."

<sup>2</sup> Article on the poet in the *Bulletin du Bibliophile*, 1845, p. 512, and 1846, p. 721.

you will see there the features of her whom I love. The naïve Philis leans over, looks; but,

O grand' pitié! Philis nicete  
S'estant veue en l'onde clairette,

departs quite annoyed or feigning to be so, and afterwards constantly avoided Philanon. In desperation, he "led his flocks to feed elsewhere," or in other terms quitted the district and went to study at Bourges. . . . After three or four years' stay at Bourges, he returned to his native place, and obtained a short time after his return the charge of king's advocate for the bailiwick of Caen. . . . He remained all the time in love with mademoiselle de Bourgueville; on her side, she repented keenly of having so much ill-treated him. The two lovers were soon in accord. If we are to believe it, one fine day when

Les Elements estoient pleins de Ris et d'Amour,  
they swore an eternal love, then:

. . . . Philanon proche d'elle  
Lui donne un doux baiser, ou bien il le receut;  
Car si pris ou donné, point on ne l'aperceut,  
Il fut pris et reçu d'une grace si belle  
Qu'une fois il sembloit un baiser de pucelle,  
Il sembloit l'autrefois pris de telle façon  
Qu'on l'eust dit le baiser d'un amoureux garçon.

Finally, on the 5th July, 1560, he espoused Anne de Bourgueville. This union was happy. Jean Vauquelin remained tenderly attached to his wife, but then he had discovered that the anagram of his name was: Lieu n'ay qu'à une, and that of hers D'un gré louable unie (*Idyls*, I, 76).

This interpretation of the idyls is accepted as true by Travers, the editor of the poet's works;<sup>1</sup> later it is elaborated by Dr. Lemerrier in his biographical study of the poet.<sup>2</sup> The whole tale is built up on a composite name, "Anne-Philis," used by Vauquelin in his idyls.<sup>3</sup> From this identifying title I assume that we are merely to gather that the poet, whose idyls were published when he had been married for some forty years, was anxious to make it plain to his readers—and his wife—that his pastoral beauty, Philis, was only an ideal,

<sup>1</sup> *Les diverses poésies de Jean Vauquelin sieur de la Fresnaie*, publiées et annotées par Julien Travers, Caen, Le Blanc-Hardel, 1869, 2 vols.; and a complementary volume by the same editor, *Œuvres diverses en prose et en vers*, Caen, 1872. These are exquisitely printed volumes. M. Baudement (*Bulletin du Bibliophile*, 1870, p. 81) remarks of this edition: "The material execution makes of it one of the most beautiful that the province can oppose to the Parisian press." It is to this edition that I refer throughout.

<sup>2</sup> A. P. Lemerrier, *Étude littéraire et morale sur les poésies de Jean Vauquelin de la Fresnaye*, Paris, Hachette, 1887. As thesis, Nancy, Sordoillet, 1887.

<sup>3</sup> *Idyls*, Book II, No. 66, etc.

a fiction. As will be seen, the whole romance founded on the idyls is undermined when we come to consider Vauquelin's sources.

Before considering these, it is of interest to note the opinions which have been passed upon the idyls by some critics. Speaking generally of his poems, one authority<sup>1</sup> has said that they are to be sought after more for the thought, than for beauty of expression. Pichon, in his essay on the poet, observes that Vauquelin has often, and with foundation, been accused of being too facile and prosaic.<sup>2</sup> These two writers were unconsciously condemning the poet in the only light left in which we can now view him, namely, as a translator. Tasso, Sannazaro, and Guarini, for instance, three of his leading models, could scarcely be accused of these faults. Travers, writing of the idyls, says that several of them are worthy of living, despite the out-of-date language<sup>3</sup>—another unwitting hit, of a gentler nature, at Vauquelin. As a whole, Vauquelin's poems fall very far beneath those which he took as models. He boasts that he is not a "scrupulous translator,"<sup>4</sup> which is true in more senses than one.

Of the poems which I have not touched upon in this paper—the *Art poétique*, the satires, and the sonnets—I am convinced that there is not a single passage, not a single line, containing any idea worth expression, which will not in due course be found to be borrowed. I except the vapid *Foresteries*, which appear to be "original" commonplaces, written mainly under the influence of the poets of the Pléiade. It is already known, indeed, that the *Art poétique* is largely taken from Horace, Aristotle, and a number of others; while Pro-

<sup>1</sup> Rigoley de Juvigny, *Les bibliothèques françaises de la Croix du Maine et du Verdier* . . . , Paris, 1772, I, 601.

<sup>2</sup> *Bulletin du Bibliophile*, 1846, p. 727.

<sup>3</sup> Essay on the life and works of the poet, incorporated in the poet's works, p. lxxxvii.

<sup>4</sup> The avowal is made in his *Oraison, de ne croire legerement à la calomnie*, where, speaking of his choice of subject, he says: "Je say bien que plusieurs pourront remarquer qu'entre les œuvres de Lucian, Sophiste Grec, il se trouvera une oraison faite Latine par Melancton quasi de semblable argument, lequel aussi plusieurs auteurs anciens ont traité bien au long: Mais je say d'autre part, que je suis né François, et que prenant le fil de ces auteurs estrangers, pour ourdir la toile de mon sujet, je n'en suis pas moins louable, n'estant esclave ni scrupuleux traducteur, ains libre et franc imitateur: diversifiant mon ouvrage de tant de couleurs, qu'il seroit malaisé à ceux mesmes desquels elles sont empruntees, de les pouvoir reconnoistre, voyant leurs habits si bien appropriez à la Française" (*Œuvres diverses*, ed. Travers, p. 191). He is here, however, only speaking of the task in hand. Although he knew Du Bellay's famous *Dedence* off by heart, he appears to have paid little heed to the injunction, "n'espacier point hors des limites de l'auteur," and might well be regarded as one of those translators blamed by Du Bellay who "with gaiety of heart (as it is said) undertake such things lightly."

fessor Vianey has discovered that most of the satires are taken from a collection entitled *Sette libri di satire, di Lod. Ariosto, Ercole Bentivoglio . . . raccolti per Franc. Sansovino*, Venice, 1560 or 1563. Vauquelin has even appropriated the preface to this volume.<sup>1</sup> Pichon says that Vauquelin knew Spanish. I do not know on what ground this statement rests; the reference to the *Diana* of Montemayor in the *Art poétique* does not, of course, imply that Vauquelin was acquainted with that romance in the vernacular.<sup>2</sup>

Idyls 1 and 2 are merely prefatory. In Idyl 3 we meet with the two models which have suggested to Vauquelin the outlines of his story of Philis and Philanon. These models are Sannazaro and his imitator Tasso. I give those passages from Vauquelin which have any substance, along with the corresponding Italian.

Philanon amoureux de la grace parfaite,  
Des rayons flamboyants des yeux de  
    Philine,te,

Avoit avecques elle et mille et mille  
    fois

Passé le temps aux champs, passé le  
    temps aux bois,

Si fort ensemble unis, qu'entre deux  
    tourterelles

Ni furent onc d'amours si fermes ni  
    fidelles.

    . . . . .  
Leur âge estoit conforme et conformes  
    leurs mœurs,

Conformes leurs pensers, conformes  
    leurs humeurs.

    . . . . .

    . . . . . che fra due

Tortorelle più fida compagna

Non sarà mai, nè fue.

Congiunti eran gli alberghi,

Ma più congiunti i cori;

Conforme era l'etate,

Ma 'l pensier più conforme

(Tasso, *Aminta*, Act I, sc. 2).

<sup>1</sup> Vianey, *Mathurin Regnier*, Paris, Hachette, 1896, pp. 67 ff. (citation borrowed from Tilley's *French Renaissance*). Vauquelin confesses in his introductory satire:

Je pren tantost du Grec et tantost du Romain  
Ce qui me semble bon: essayant de confire  
Avec leur sucre dous, soit Epistre ou Satire:  
Et quelquefois je pren des vulgaires voisins,  
Pour mettre en mon jardin, des fleurs de leurs jardins.

I suspect that the "Roman" borrowings in these satires include pilferings from the Italian neo-Latinists also.

<sup>2</sup> Du Bellay, in his *Defence et Illustration*, had recommended as models "les bons auteurs grecz et romains, voyre bien italiens, hespagnolz et autres." The *Diana* of Montemayor was so popular that six French translations appeared in eighty years (Lenglet-Dufresnoy, *De l'usage des romans*, Paris, 1734, II, 24). The first of these translations, by Nicole Colin, a laborious translator, appeared in 1578; another edition of this version was published in 1587. A translation by S.-G. Pavillon, with Spanish text, was issued by Anthoine du Brueil in 1603. The reference to Lenglet-Dufresnoy I cite at second hand. I may mention here that this paper has been written from Dublin, where resources for the composition of such a paper as this are far from adequate.

Fust que l'Aube au matin, avec ses  
doigts de roses,  
Les barrières du Ciel au Soleil eust  
decloses,  
Fust que Vesper au soir eust le jour  
enfermé,  
Et les flambeaux luisants des astres  
allumé,

Ils menoient leurs troupeaux aux  
pâtis delectables,  
Les ramenoient tousjours ensemble à  
leurs étables:

S'ils peschoient du poisson, s'ils  
chassoient aux chevreux,  
La proie et le plaisir estoient com-  
muns entre deux.

. . . . .  
Cependant comme une Aulne au bord  
de son ruisseau,  
Philis tousjours croissoit, belle fleur  
admiree,  
Des jeunes pastoureux à l'envi desirée:  
Qui, fiere et dedaigneuse et le joug  
refusant,  
Alloit d'un vain espoir les bergers  
abusant:  
Alors que Philanon ayant veu sur  
Menale  
Les Faunes emboucher la flutte pas-  
torale,  
Revint pour enseigner en sa contree  
aux siens,  
Du flageol à sept voix les accords  
anciens.  
Mais revoyant Philis, à peine il l'eut  
reveue  
Qu'Amour d'un feu nouveau son ame a  
toute emeue.

Noy alguna volta in su il fare del  
giorno, quando appena sparite le stelle,  
per lo vicino sole vedevamo l' oriente  
tra vermegli nuvoletti rosseggiare,  
n' andavamo in qualche valle lontana  
dal conversare dele genti, et quivi  
. . . . . tendevamo la ampia rete  
(Sannazaro, *Arcadia*, 8th prose  
passage, Scherillo's ed.,<sup>1</sup> p. 134).

Seco tendeva insidie con le reti  
Ai pesci ed agli augelli, e seguitava  
I cervi seco e le veloci damme;  
E 'l diletto e la preda era comune  
(Tasso, *Aminta*, Act I, sc. 2).

Nacque a Sileno una fanciulla poi,  
Che in età crebbe, ed in bellezza,  
ed arse

Di mille pastorelli i cori e l' alme

. . . . . E se ne giva  
Per questi prati, e selve altera, e sola,  
Di nullo amante, e da ciascuno amata.

. . . . .  
Un giovine pastor, di nome Alcippo,

. . . . . come pria vide Amarilli bella

. . . . .  
Mirolla intento, e più d'ognun s'accese  
Di quella fiamma, onde ciascuno ardea  
(Tasso, *Opere*, folio ed. of  
Florence, 1724, II, 358, *Convito  
di pastori*).

Of Idyl 4 Travers says, "These images of Cupid lighting his torch with the rays from a beautiful countenance were not only an importation from Italy, they are to be found in the *Anthology* and

<sup>1</sup> *Arcadia di Jacobo Sannazaro*, ed. Michele Scherillo, Turin, 1888. Scherillo, in his very exhaustive preface on the sources and imitators of the *Arcadia*, has failed, like Torraca (*Gli imitatori stranieri di J. Sannazaro*), to note Vauquelin as an imitator.

Theocritus (Idyl 14).” It is, however, probably from Italian sources that Vauquelin borrowed. Travers has failed to note that the conclusion of this idyl is from the conclusion of an epigram by Philodemus in the Greek *Anthology*:

Φεύγωμεν, δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῇ·  
μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς.<sup>1</sup>

The original of Idyl 5 is in Tasso (p. 364, No. 9).<sup>2</sup> As will be seen, these short poems of Tasso have been the favorite resort of the French poet. This idyl possibly inspired Parny with his affecting lines on the death of a young girl:

Son âge échappait à l'enfance  
Riante comme l'innocence  
Elle avait les traits de l'Amour.  
Quelques mois, quelques jours encore  
Dans ce cœur pur et sans détour  
Le sentiment allait éclore.  
Mais le ciel avait au trépas  
Condamné ses jeunes appas.  
Au ciel elle a rendu sa vie,  
Et doucement s'est endormie  
Sans murmurer contre ses lois.  
Ainsi le sourire s'efface,  
Ainsi meurt, sans laisser de trace,  
Le chant d'un oiseau dans les bois.

Here are some lines from the version by Vauquelin, along with Tasso's original.

La Pastourelle Philinette,  
Toute belle, toute simplette,  
Ne sçait encor que c'est qu'Amour:  
Et si n'a point la connoissance  
Des traits poignants, de la puissance,  
Dont ses yeux blessent nuit et jour.  
Elle porte en son beau visage  
Tousjours d'Amour un dous message:  
Elle ne voit qu'en son beau ris  
Elle surprend les belles ames,

La bella pargoletta  
Ch' ancor non sente Amore,  
Nè pur noto ha per fama il suo valore,  
Co' begli occhi saetta,  
E col soave riso,  
Nè s'accorge, che l' arme ha nel bel viso.  
Qual colpa ha nel morire  
Della trafitta gente,  
Se non sa di ferire?  
O bellezza omicida, ed innocente!

<sup>1</sup> *Anthologia Palatina*, ed. Dübner, cap. v, No. 124.

<sup>2</sup> My references to Tasso apply throughout to the second volume of the edition of Florence, 1724.



Et ne sentant d'Amour les flames,  
Ceux qu'elle en brule en sont marris.

Vous estes, ô mignarde Infante!  
Homicide, mais innocente.

Tempo è, ch' Amor ti mostri  
Omai nelle tue piaghe i dolor nostri.

Il est temps que l'Amour vous montre  
De quels traits, à toute rencontre,  
Il vient par vous nous offenser.

This is typical of Vauquelin's method of translation. He has bestrewn all his idyls with his darling diminutives;<sup>1</sup> but beyond this his originality nearly always consists in destroying the finer points of his models.

In Idyl 7 we have the culminating point of the romance of Philis and Philanon. It has been treated by Pichon, Travers, and Lemerrier, as an incident drawn from the love story of Vauquelin himself: it is strange that no French critic has so far disposed of this theory. Lemerrier, at all events, a student of Sannazaro, might have perceived that the poem is nothing but a rhymed version of the leading incident in the 8th prose passage of Sannazaro's *Arcadia*.<sup>2</sup> As this idyl is

<sup>1</sup> Édouard Turquety in an article on the poet Olivier de Magny in the *Bulletin du Bibliophile* for 1860, pp. 164-8, regrets the diminutives which the French language has unhappily, and forever, lost. "I find a singular example of them," he says, "in one of the volumes of Christophe de Gamon (*Le Jardin de poesies*, 1600). It is a question of a lady's pin:

Espingle au petit béquillon,  
Espinglette au ferme aiguillon,  
Espinglette reluisante,  
Espingletelette attachante.

What think you of the crescendo? Is it not the *chef-d'œuvre* of its kind?" Vauquelin's transgressions in this respect have been dismissed lightly also by another critic (M. Th. Baudement, in the *Bulletin du Bibliophile*, 1870, p. 77): "Il ne sut pas échapper davantage à l'abus des diminutifs et des mignardises. . . . Ainsi les nymphes, n'ayant pas sans doute un assez joli nom, s'appellent *nimphettes* et même *ninfelettes*. On n'a dans ce pays-là que des cœurs *mignardelets*, que de *tendrelets enfançons*. L'onde, plus que *clairette*, devient *argentelette*, par la vertu de la rime; et il ferait beau voir que l'émeraude ne fût pas *verdelette*, ni la rose *vermeillelette*, ainsi que l'Aurore? Quant à Lycoris, comment lui résister? Elle a, pour nous affriander, une *bouchelette* *sucrine*, et, pour nous attendrir, des *larmelettes*."—I observe that Professor Nyrop, in his fascinating *Grammaire historique de la langue française*, III, 70, mistakenly attributes this passage to M. F. Brunot. Professor Nyrop reproduces (*ibid.*, p. 389) a long defense of diminutives put forward by Mlle Le Jars de Gournay, the "fille d'alliance" of Montaigne. This defense was evidently inspired by an attack delivered by Malherbe. Mlle de Gournay was an ardent admirer of the *Pléiade* poets; her attendant, Jamyn, was, it may be recalled, a natural daughter of Amadis Jamyn, the poet-page of Ronsard.

<sup>2</sup> Vauquelin, of course, is not to be credited with having himself conceived the idea of versifying Sannazaro's prose: this passage was frequently worked up by Italian, French, and Spanish poets of the time. The *Arcadia* was translated into French by Jean Martin in 1544. Vauquelin's idyls were published in 1605.

not unreadable, I give the main passage to show how Vauquelin has accomplished the task of versifying Sannazaro's poetical prose:

Un jour qu'elle estoit seule allee  
Avecque luy dans la vallee  
D'Orne tortue, ou seuls, à part  
Des autres pasteurs à l'ecart,  
Ils regardoient une fontaine,  
Qui murmuroit la douce peine  
De l'amour des jeunes garçons  
Dont elle aprenoit les chansons:

Là tous deux ensemble s'assirent,  
Et sur les eaux se raffraichirent,  
Ecoutant les chants gracieux  
De mille oiseaux delicieux:  
Quand renouvelant sa priere,  
Philis prie en douce maniere  
Philanon luy montrer aux bois  
Le pourtrait promis tant de fois:  
Le beau pourtrait de cette amie,  
Qui fait gemir ta chalemie,  
O Philanon, montre-le moy,  
Je te promets en bonne foy  
N'en dire rien, en tesmoignage  
J'appelleray de ce bocage  
Les Nymphes, qui dedans ce val  
Se vont mirant au beau cristal  
De cette fontaine argentine,  
Dont la reverence divine  
Fait que les prophanes troupeaux  
N'osent aprocher de ses eaux:<sup>1</sup>

Lors Philanon en ces alarmes  
Versant un grand fleuve de larmes  
Tout pitoyable soupirant,  
Mesme à grand' peine respirant,

Luy disoit, d'une voix tremblante,  
D'une parolle begayante,  
Que vrayment quand il luy plairoit,  
Qu'à la Fontaine elle verroit  
Le beau pourtrait de sa deesse,

Advenne una volta che doppio  
multo ucellare, essendo yo et ley  
soletti et dagli altri pastori rimoti, in  
una valle ombrosa, tra il canto di forse  
cento varietà di belli ucelli, y quali  
di lloro accenti facevano tucto quel  
luogo risonare, quelle medesime note  
le selve iterando che essi exprimivano,  
ne pusimo amboduo ad sedere ala  
margine d'un fresco et limpidissimo  
fonte che in quella surgea; il quale  
nè da ucello nè da fiera turbato, sì bella  
la sua chiarezza nel selvatico luogo  
conservava, che non altramente che  
se de purissimo lacte christallo stato  
fusse, y secreti del translucido fondo  
manifestava. Et d'intorno ad quella  
non si vedea di pastori nè di capra  
pedata alcuna, percio che armenti gia  
may non vi soleano per riverenza de  
le Nymphe acostare. Nè ve era quel  
giorno ramo nè fronda veruna caduta  
da' sovrastanti alberi, ma quietissimo  
senza marmorio o rivoluzione di broc-  
tezza alcuna, scorrendo per lo herboso  
paese, andava sì pianamente che ap-  
pena avresti creduto che si muovesse.  
Ove poy che alquanto hebbimo re-  
frigerato il caldo, ley con nuovi prieghi  
mi rencominciò da capo ad stringere et  
scongiurare per lo amore che yo gli  
portava, che la promessa effigie gli  
monstrasse, adiungendo ad questo col  
testimonio degli Dij mille giuramenti,  
che may ad alguno, se non quanto ad  
me piacesse, nol redirebbe. Ala quale  
yo da abundantissime lachrime sovra-  
giunto, non già con la solita voce ma  
tremante et sumnessa, rispusi che  
nella bella fontana la vedrebe. La

<sup>1</sup> These last six lines remind me of certain stanzas in the *Solitude* of Théophile de Viau (1591-1626). I may point out, however, that the chief—and unmistakable—model of Théophile's picture of a solitude à deux is Ronsard's poem "Quand ce beau printemps je voy" (ed. Blanchemain, I, 220). Théophile seems to have been pilfering also from Tahureau (*Sonnets, odes et mignardises*, ed. Blanchemain, pp. 98 ff.).

Le beau pourtrait de sa Maistresse,  
Pourtrait dedans l'eau tout ainsi  
Qu'en son cœur il estoit aussi.

Philis entendant ce langage,  
Afin de voir ce bel image,  
Simple et nice, sans y penser,  
Vers l'eau va ses yeux abbaïsser:  
Mais rien ne vit dans cette glace,  
Que le beau pourtrait de sa face:  
Elle vit son visage beau  
Pourtrait dans le miroir de l'eau.

O grand' pitié! Philis nicete,  
S'estant veue en l'onde clairette,  
Se troubla toute promptement,  
Et deux tourments fist d'un tourment!  
De sorte que, presque pamee,  
Elle tomba dans l'eau blamee!  
Après d'un courage irrité  
Sans dire mot elle a quitté  
Le bon Philanon qui, des l'heure,  
Comme un tronc immobil demeure.

quale (si como quella che desiderava molto molto di vederla) semplicemente senza più avanti pensare, abbassando gli occhy nele quiete acque, vide se stessa in quelle dipenta. Per la qual cosa (si yo mal non mi ricordo) ella si smarri subito et scolorisse nel viso per maniera che quasi ad cader tramortita fu vicina; et senza cosa alguna dire o fare, con turbato viso da me si parti (*Arcadia*, ed. Scherillo, p. 140).

With the succeeding idyl ("Comme on voit le tureau, qui s'afflige et se cache") we may compare a passage in the *Arcadia*, "Ho veduta la innamorata vaccharella," etc., 7th prose passage, p. 123, of the edition of Scherillo. Laumonier cites among the sources of this passage the piece by Flaminio, "Ut quondam nivei correpta cupidine tauri";<sup>1</sup> this piece also probably influenced Vauquelin. The poet, however, in this case seems to have recalled the classical source, indicated by Travers, Virgil, *Georgics*, III, ll. 224-36. The succeeding sonnet ("Philanon seul disoit: Vous, solitaires lieux") is a rendering of a sonnet by Molza, "Schietti arboscelli, e voi, bei loci aprici."<sup>2</sup> Idyl 10 ("Pasteur, qui lis dessus l'ecorce") is a 36-line extension of a sonnet by Varchi ("Pastor, che leggi in questo scorza e in quella"). No. 11 is, on the other hand, a compression of a sonnet by Varchi. I give the parallel:

Poure Philanon que je suis,  
Quand mon mal mesme je poursuis!  
Pleust aux Dieux qu'avec ma rebelle,  
Ma dedaigneuse pastourelle,  
Je fusse etroitement lié:  
Comme je voy que ce lierre,

Così sempre fuss' io legato e stretto  
Con Fillide ver me tanto sdegnosa,  
Com' è quest' edra a questa quercia  
annosa,  
Che l'avvinciglia il piè, le braccia e 'l  
petto.

<sup>1</sup> Gruterus, *Delitiae CC. Italorum poetarum*, I, 1016.

<sup>2</sup> *Poesie*, ed. Classici Italiani, Milan, 1808, p. 155, Sonnet 77.

Ce chesne vieux embrasse et serre.  
Depuis le haut jusques au pié.

Desja, par plus de mille fois,  
Aux loups j'ay laissé dans les bois  
Mon troupelet seulet en proye,  
Quand pour elle je me fourvoye.  
L'autr' hier encor un Loup glouton  
Me devoit une chevrete,  
Chacun mon dommage en regrette,  
Elle en rioit, ce me dit-on.

Mira com' anco senz' alcun sospetto  
Quella vite a quell' olmo in grembo  
posa:

Me fillide ognor fugge, e non è cosa  
Che più che 'l suo fuggire abbia in  
dispetto.

Mille fiato ho già senza custode  
Lasciato solo il mio bel gregge ai lupi,  
Che ne fanno ogni dì prede sicure.

Un capretto l' altr' ier da queste rupi  
Vid' io portarne, e piansi, ed ella pure  
Superba stassi, e del mio pianto gode.

Idyl 13 ("Vous estes, ô Philis, fort belle") is from Tasso (p. 375, No. 111, "Voi sete bella, ma fugace, e presto"). Travers cites the original source, Horace, *Odes*, i. 24. Idyl 15 is, I think, taken from Navagero.<sup>1</sup>

Idyl 16 is an interesting poem. Lemer cier, after reading it, exclaims: "Is it Vauquelin who speaks to Anne de Bourgueville, or Paul to Virginia?" To which the answer is, it is neither; the voice is the voice of Charino, an afflicted shepherd in the *Arcadia* of San-nazaro. I quote an extract:

Adieu nos jeux, au bois nous n'irons plus  
Tendre aus oiseaux nos filets ni la glus.  
Volez oiseaux, assurez en vos aises.  
Nous n'irons plus seulet cueillir des fraises.  
Je n'iray plus chercher dans les taillis,  
Des nids d'oiseaux pour vous donner, Philis:  
Des nouveautez des saisons de l'annee,  
Vous ne serez de moy plus etrenee.  
Adieu les fleurs dont, de ma propre main,  
Je vous parois et le chef et le sain.  
Las! mille fois vous tenant embrassee,  
Vous ay-je pas les lieux fangeux passee?  
Sans vous oser regarder ni parler,  
Quand une peur vous faisoit m'accoler:  
Que vostre face estoit sur moy panchee  
Et vostre joue à la mienne aprochee?

The entire poem is nothing but a repetition of the description of the youthful bird-snaring in the *Arcadia* and the farewell pronounced by Charino, who asks the spirit of his faithless love whether she has

<sup>1</sup> *Carmina quinque illustrium poetarum*, p. 41, "O formosa Amarylli. . . ."

forgotten the first lilies and the first roses, which he always brought to her from the countryside ransacked by him. He concludes his farewell with "Addio, rive; addio, piaggie verdissime et fiumi" (*Arcadia*, ed. cit., p. 151). Travers, unaware of the borrowing from Sannazaro, has, in this case as in others, given as the source of the French poet the source of the Italian original. In this case the classical source is Theocritus, i. 113 ff. It appears to me beyond doubt that Théodore de Banville, that *poète ronsardisant*, had Vauquelin's poem in mind when he wrote his affecting lines "Nous n'irons plus au bois, les lauriers sont coupés." Theocritus—Sannazaro—Vauquelin—Banville; that is an interesting poetic chain.

Idyl 17 ("Quand Philanon, Philis, ne t'aimera") is, at first sight, merely an indifferent specimen of a thousand lover's oaths to be found in the Italian and French poetry of the period. But even in such a trifling composition, I find that Vauquelin is not original; for this commonplace is evidently based upon a similar oath to be found in Tasso (p. 380, No. 154, "Tirsi sotto un bel pino").

Idyl 18 ("Philis novice au beau temple d'Amour") is a series of pastoral commonplaces strung together. I give borrowings from Tasso:

Ce qui apprend à voler aux oiseaux,  
Ce qui enseigne à combattre aux  
taureaux  
Aprit Philis à sentir la pointure  
De l'eguillon de la douce Nature.

Je sentoy bien au cœur je ne sçay  
quoi,  
Qui me faisoit approcher pres de toy,  
Et te chercher, et ne me sçavoy plaire  
Qu'avecque toy, compagne volontaire.  
Mais je promets que je ne pensoy pas  
Que l'Amour fust meslé dans nos ebats  
Quand tu fus pris en sa traitresse  
embuche  
Ou maintenant, Philanon, je trebuche.

Quel che insegna agli augelli il canto  
e 'l volo,  
A' pesci il nuoto, ed a' montoni il  
cozzo,  
Al toro usar il corno, . . . .  
(Tasso, *Aminta*, Act II, sc. 2).

Seco tendeva insidie con le reti  
Ai pesci ed agli augelli . . . .  
Ma, mentre io fea rapina d' animali,  
Fui, non so come, a me stesso rapito:  
A poco a poco nacque nel mio petto,  
Non so da qual radice,  
Com' erba suol che per sè stessa  
germini,  
Un incognito affetto  
Che mi fea desiare  
D'esser sempre presente  
Alla mia bella Silvia

(*ibid.*, Act I, sc. 2).

The latter passage of the *Aminta* is based upon the *Arcadia*.

Idyl 21 ("Une autrefois encor, ô champestres Bocages") we may, perhaps, present to Vauquelin as "original." The threatened suicide of the lover in Idyl 22 ("Philanon apres ses voyages") is a feature probably borrowed from the *Arcadia*.

Idyl 23 ("En ce lieu se trouva seuleté") is a rendering of a pretty sonnet by Remigio Fiorentino, "Qui venne al suon de la sampogna mia."

Of Idyl 24 we have an English version by Philip Ayres.<sup>1</sup> There is, therefore, probably an Italian original.

Idyl 25 is a borrowing from Varchi:

A peine je pouvois atteindre  
Aux plus basses branches des bois,  
Quand petite en cueillant des nois,  
Tes yeux premier me firent craindre,  
Quand je te vi, petit garçon,  
Garcete dire une chanson:

Quand je te vis avec ta mere,  
Qui par la main te conduisoit,  
Et qui des fraises t'avisait  
Comme à sa fille la plus chere:  
Des lors je me senty vraiment  
Tout ravi, je ne sçay comment.

Je puisse mourir si des l'heure,  
Tout petit garçon que j'estois,  
Je changé plus de mille fois  
De couleur en couleur meilleure;  
etc.

Appena potev' io, bella Licori,  
Giunger da terra i primi rami ancora,  
Quando ti vidi fanciulletta fuora  
Gir con tua madre a coglier erbe e fiori:

Possa io morir, se di mille colori  
Non sentii farmi tutto quanto allora;  
Nè sapea ancor che fosse amor; ma ora  
Ben me l' anno insegnato i miei dolori.

Già viss' io presso a te felice e lieto;  
Ore a te lunge mi distempro e doglio,  
Testimon questa selce e quel ginebro.

Pur vo pensando; e in questo sol  
m' acqueto,  
Che cangiar tosto deggio, non pur voglio,  
L'Oso e l'Arno a l'Aniene, e 'l Tebro.

Varchi in this sonnet is evidently imitating a favorite model of his, Tasso (Act I, sc. 11, of the *Aminta*). Tasso has taken the idea from the *Arcadia* of Sannazaro. The classical sources are Theocritus, xi. 25, and Virgil, *Ecl.* viii. 37-41.

According to Travers, Idyl 27 is a development of an epigram by Meleager in the *Anthology* (cap. xii, No. 60). Vauquelin's model seems, however, to have been some Italian poem which suggested to Drummond his lines commencing "Bright meteor of day."

Idyl 28, with its mixture of similes, is probably an "original" effort, the outcome of a diligent perusal of Italian models.

<sup>1</sup> Saintsbury, *Minor Poets of the Caroline Period*, II, 339.

Idyl 30, a comparison between Phyllis and the Dawn, is, in the opinion of Lemerrier, a delicious *aubade*. Such comparisons are frequent in the Italian poetry of the time. Vauquelin depends upon his favorite Tasso (p. 370, No. 68).<sup>1</sup>

A ce matin, ce doux Zephire,  
Qu'on oit par ce bocage bruire,  
Et cet air frais et doucelet,  
Qui nous le donne? Est-ce l'Aurore?  
Ou si ce plaisant ventelet,  
Vient voir ici sa dame Flore?  
Ha c'est Philis qui vient, qui mene  
Amour enchêné d'une chène  
Fait de roses et de fleurs:  
Elle arrive comme Deesse,  
Arrière ennuis, arrière pleurs,  
Le Ris la suit et l'allegresse.

Forse è cagion l' aurora  
Di questo bel concento  
Che fan le fronde, e i rami, e l' acque,  
e 'l vento?  
O con sì dolce modo  
Il Ciel Tarquinia onora?  
E per lei della terra s' innamora?  
I' odo (o parmi) i' odo  
La voce: ella è pur dessa,  
Ecco Tarquinia viene, Amor s' appressa.

Idyl 31 is, according to Travers, a development of an epigram from the *Anthology*.<sup>2</sup> Vauquelin in his translation is, however, following an Italian intermediary. I believe there are versions by Celiano and Bianciardi.

Lemerrier describes Idyl 32 ("Comme me brulez vous ainsi") as a masterpiece of bad taste. This idyl is a bungled translation of a conundrum which was propounded to some fair one by Tasso (p. 367, No. 34, "Come sì m' accendete"). "How," the Italian poet demands, "how do you burn me so, if you are all ice? And at the fire, which you impart to me, you, being ice, why do you not melt? From ice you turn to stone. O miracle of Love beyond Nature, that ice should burn another, and at fire become hard!" Drummond has also tried his hand at this piece with not much more success than Vauquelin.<sup>3</sup>

Idyl 34 ("En une fontaine clairete") is a fairly literal translation of Tasso (p. 379, No. 149, "In un fonte tranquillo"). Idyl 35

<sup>1</sup> Guido Cavalcanti (c. 1255-1300) has a sonnet commencing:

Chi è questa che ven, ch' ogn' om la mira,  
E fa tremar di claritate l' a're,  
E mena seco Amor . . . . (ed. Ercole, p. 266).

<sup>2</sup> *Anthologia Palatina*, cap. v, No. 142.

<sup>3</sup> Both Ward and Kastner, in their successive researches, have failed to detect some of Drummond's imitations of Tasso, including this poem. "The Miracle," a version by Suckling (*Works*, ed. Hamilton Thompson, 1910, p. 66), is rather more remote from the Italian, and is possibly transcribed from some French intermediary.

("Philanon mirant son visage") is also from Tasso (p. 379, No. 148, "Sovra un lucido rio").

Idyl 36 ("Amour, tay toy: mais pren ton arc") is in all likelihood a happy version of an epigram by some Italian poet, probably Latinist. Idyl 37, a weak epistle, addressed to Baif, appears to be original, although the theme—an appeal to his brother poet to teach him some sweet language to overcome the rigor of his Philis—is a commonplace in the poetry of the time. Idyls 38 and 39 are avowedly from the Latin of Du Bellay (our poet only kept concealed his indebtedness to Italian poets). Idyl 40 is entitled "From the Greek"; Travers gives the 1st ode of Anacreon as the model for the concluding half.

Idyl 42 "a pretty piece, inclosing reminiscences of Theocritus and Virgil," according to Travers, is in reality a borrowing from Varchi:<sup>1</sup>

Toy, qui peux bien me rendre  
heureux,  
Pourquoy te rends-tu si hautaine,  
Philis, di moy? Car si tu veux  
Tu rendras heureuse ma peine.

Je sçay que je ne suis des beaux:  
Mais aussi je ne suis sans grace,  
Aumoins si l'argent de ces eaux  
Me montre au vray quelle est ma face.

Nul plus que moy n'a de troupeaux,  
Ni plus de fruicts ni de laitage:  
Chez moy ne manquent les chevreaux,  
Ni le Salé, ni le fourmage.

Je voudroy seulement ici  
Dedans ces bois tout franc d'envie,  
Sans des villes avoir souci,  
Vivre avec toy toute ma vie.

Las! Philanon, qui te conduit  
En t'egarant en cette sorte?  
Vois-tu point ton troupeau, qui fuit  
Le Loup, qui ton mouton emporte?

Filli, io non son però tanto deforme  
Se 'l vero a gli occhi miei quest' acqua  
dice,

Che tu, che sola puoi farmi felice,  
Non dovessi talor men fera accorme:  
Non pascon de le mie più belle torme;  
Nè ha più grassi agnei questa pendice;  
Ben già, ma non l' intesi, una cornice  
Predisse il fato al mio voler disforme.

Io vorrei, Filli, sol per queste valli,  
Senza punto curar d' armento o gregge,  
Vivermi teco infino a l' ora estrema.

Con cui parli, meschin? Che pur  
vanegge?

Non vedi un lupo là fra quei duo calli,  
Da cui fugge la mandra, e tutta trema?

<sup>1</sup> Varchi may have been acquainted with the classical sources, but he had also probably read the passage in the *Aminta*, Act II, sc. 1:

. . . non son io  
Da disprezzar, se ben me stesso vidi  
Nel liquido del mar.

The ultimate classical source is Theocritus, vi. 31, and iii. 8.



Idyl 44 I find among the Latin poems of Girolamo Amalteo:

Anxia quid nitidos fletu corrumpis ocellos?  
 Et Pandioniam perdita quæris avem?  
 Non dominam effugit, nemorum colit illa recessus,  
 Dum volucres doceat nomen, Hyella, tuum.<sup>1</sup>

The same piece also figures among the *Carmina* of his brother Giovanni Battista Amalteo:

Quid toties fletu nitidos corrumpis ocellos,  
 Et profugam toties anxia quæris avem?  
 Non dominam effugit; nemorum colit illa recessus,  
 Dum doceat volucres nomen, Hyella, tuum.<sup>2</sup>

The diffuseness of Idyl 46 ("Quand, Philine, quelque courroux") might well lead us to pronounce it original. The poem is, however, a paraphrase of an epigram in the first book of those hendecasyllables of Pontanus, which awoke the enthusiasm of Du Bellay.<sup>3</sup> The epigram is entitled "Ad Bathyllam":

Cum rides, mihi basium negasti  
 Cum ploras, mihi basium dedisti,  
 Una in tristitia libens benigna es,  
 Una in lætitia volens severa es,  
 Nata est de lachrymis mihi voluptas,  
 De risu dolor. ô miselli amantes  
 Sperate simul omnia, et timete.<sup>4</sup>

<sup>1</sup> Gruterus, *Delitiæ CC. Italorum poetarum*, I, 73.

<sup>2</sup> *Actii Sincerii Sannazarii . . . Opera Latine scripta. Ex secundis curis Jani Broukhusii. Accedunt Gabrielis Altilii, Danielis Cereti et Fratrum Amaltheorum carmina*, Amsterdam, 1728, p. 441.

<sup>3</sup> "Adopte moy aussi en la famille françoise ces coulans et mignars hendecasyllabes, à l'exemple d'un Catulle, d'un Pontan et d'un Second: ce que tu pouras faire, si non en quantité, pur le moins en nombre de syllabes" (Du Bellay, *La Deffence et Illustration de la Langue Francoise*, book 2, chap. iv, "Quelz genres de poëmes doit elire le poëte francoys"). Upon this strange and obscure piece of advice, see the note by Chamard in his edition of the *Deffence* (Paris, Fontemoing, 1904). The contention of Person, in his edition of the *Deffence*, that Du Bellay was referring here to the Flemish neo-Latinist poet, Peter de Ponte, is, to my mind, completely disposed of by the one fact alone that, in his *Art Poétique* (which shows many other signs of an acquaintance with the *Deffence*), Vauquelin makes a reference to "les doux vers de Catule, de Pontan, de Second" (p. 70, ed. of Travers).

<sup>4</sup> *Pontani Opera*, Aldus, Venice, 1533, folio 193 verso. Desportes has given a neater translation of this epigram (*Œuvres*, ed. Michiels, p. 443).

Despite the reference to the Orne, Idyl 48 is nothing but a literal translation of some verses by Flaminio:

Desja le point du jour  
Ecarte l'ombre humide,  
On voit tout alentour  
L'Aube qui le jour guide,  
Les oiseaux de leurs voix  
Vont saluant les bois.

Philine, levez vous,  
Menez vos brebis paistre  
Aupres des ombres dous  
De quelque ombrageux hestre:  
Philis, ne parassons,  
Joyeux nos ans passons.

Aux beaux vallons ombreux  
Pour aujourd'hui je mene  
Mes vaches et mes bœufs  
Pres de la grand' fontene:  
Il fera si grand chaud  
Que chercher l'ombre il faut, etc.

Iam fugat humentes formosus Lucifer  
umbras,  
Et dulci Auroram voce salutatur avis,  
Surge Amarylly, greges niveos in pascua  
pelle;  
Frigida dum cano gramina rore  
madent.  
Ipse meas hodie nemorosâ in valle  
capellas  
Pasco; namque hodie maximus  
æstus erit, etc.<sup>1</sup>

There is also a slight reminiscence here of Passerat's lines on a May morning: "Laissons le lit et le sommeil."<sup>2</sup>

Idyl 50, commencing

Cette vie est la forest  
Ou seul Philanon se plaist:  
Cette ombre et cette verdure  
Est l'Espoir qui peu luy dure,

is imitated from Tasso,

Questa vita è la selva; il verde, e l'ombra  
Son fallaci speranze, etc. (p. 371, No. 70).

In the *Phoenix Nest*, published in 1593, we find an English version of this allegory, written by "T. L. Gent" (that is, Thomas Lodge), commencing:

Like desert woods with darksome shades obscured  
Where dreadful beasts, where hateful horror reigneth,  
Such is my wounded heart, whom sorrow paineth.

In *England's Helicon*, another almost identical version is attributed to Sir Edward Dyer.<sup>3</sup> But the rhyming of these English versions

<sup>1</sup> Gruterus, *Delitiæ CC. Italorum poetarum*, I, 1010.

<sup>2</sup> Passerat is mentioned by Vauquelin in his *Art poétique*, ed. Travers, p. 106.

<sup>3</sup> *England's Helicon*, ed. Bullen, London, 1899. See pp. 128 and 239.

(*abb, abb, abb, abb, acc*) convinces me that they are borrowed from some other Italian model.

Idyl 52 is a very happy turning of a little piece by Tasso (p. 374, No. 104):

Si ces Epines, ces haliers,  
Ces buissons et ces aiglantiers,  
Etoient des fleches bien poignantes:  
Et que ces feuilles et ces fleurs,  
Philis, fussent flames, ardeurs,  
Et fournaies toutes ardantes:  
Pour m'approcher aupres de vous,  
Je ne craindroy fleches ni coups,  
Ni la flame plus violente:  
Je passeroy parmi les dards,  
Parmi les feux, par tous hasards,  
Pour courre à vous, Nymphes excelentes.

Se tutte acuti strali  
Fossero queste spine:  
E tutte queste frondi, e questi fiori  
Paresser vive fiamme, e vivi ardori,  
Il frondoso confine  
Tenteria di passar la destra ardita,  
Senza temer di foco, o di ferita,  
Sol per toccarti or, che non vede alcuno,  
Tra sì bel verde, e bruno.

Travers says that Idyl 53 incloses "the movement of Ode 14 of Anacreon with another sense." Vauquelin's real model is probably to be found among the Italian Latinists.

Idyl 54 is a paraphrase of some lines by Pontanus, "*De Focillæ puellæ oculis*":

Depuis qu'Amour sied dans tes yeux,  
Le caut d'un art ingenieux  
Commence à player tout le monde  
De mille traits, dont il abonde.  
Et si plus ne darde enflamez  
Ses traits jadis accoutumez  
Ni de sa flame accoutumee,  
Ne nous est la flame alumee:  
Mais alors que tes yeux ecarts  
Vont voletant de toutes parts,  
Que tu fais en mille manieres  
Des rais et des belles lumieres,  
A l'heure ce trompeur enfant  
De tels darts s'en va triomphant  
Dessus les ames amoureuses,  
Qui par tes yeux sont languoureuses.

In tuis Amor insidens ocellis  
Mira cœpit ab arte vulnerare,  
Nec suetas pharetra iacit sagittas,  
Nec tendit veterem recurvus arcum,  
Sed quum lumina, petulosque ocellos  
Huc illuc agis, et subinde rides,  
Istis utitur ille tunc sagittis,  
Istis corda quatit, feritque amantum,  
Isti spicula sunt, facesque ocelli.  
Quoscumque aspicias ipsa, vulnerantur,  
Omnes vulnerat, aspicias quot ipsa,  
Omnes ustulat, ipsa quos tueris. . . .<sup>1</sup>

The concluding three lines quoted from the Latin piece apparently account for the succeeding Idyl 55:

De tous ceux la que tu regardes  
Le cœur de mille traits tu dardes.

<sup>1</sup> I. Pontani . . . . Opera, ed. of Bâle, 1556, IV, 3484.

Idyl 56 is, I take it, a borrowing from some Latinist. In any case, we find much the same idea in Tahureau.<sup>1</sup> Idyl 57 ("Dessous un pin au feuillage pointu") was possibly suggested by Tasso (p. 398, No. 315, "Pria muteranno il corso").

Idyl 59 is another sonnet by Varchi:

Ton Philanon t'envoye, ô Philis,  
cette cage,  
Ou de l'ouvrier ne manque aucun  
gentil ouvrage:

Voy le mignard auget, voy de quelle  
façon

Est pendu pour le boire un vuide limaçon:

Voy ce Serin dedans venu de Bar-  
barie,

Qui de mille fredons, mille beaux chants  
varie!

Mais je te pri' pour luy (car il n'ose  
chetif

Luy mesme te prier, tant fort il est  
craintif)

Qu'il te plaise venir demain la mati-  
nee,

Si tost que le Soleil ouvrira la journee,  
En cette belle Pree ou ton œil le blessa,  
Quand premier entre vous vostre amour  
commença.

Seule medeciner tu peux sa maladie,  
Seule rendre tu peux son ardeur  
attiedie:

Seule tu le peux faire heureux ou  
malheureux,

Et la mort à la vie echanger tu luy peux.

D'ou c'est que vint son mal luy  
viendra son remede:

Car son mal et son bien ta volonté  
possede.

Je le feray, Tyrsis, là demain je seray,  
Et mesme si je puis, son mal j'apaiseray.

Le lendemain au Pré, sincere en sa  
promesse,

A son cher Philanon elle osta la tristesse  
Par sa douce presence et content et  
joyeux

Il tint son heur egal à l'heur des demi-  
dieux.

Nape, questa vezzosa ornata gabbia  
Con un bel raperin che sale al dito,  
Carin ti manda, ed io per lui t' invito,  
Ch' ei non osa a gran pena aprir le  
labbia,

Che ti piaccia venir, come il sole  
abbia

Diman portato il giorno, in quel fiorito  
Prato, ove amor l' ebbe per te ferito,  
Ond' ei, che muore ognor, vita riabbia.

Solo il vederti a lui può dare aita;  
Solo un guardo di te può togli morte;  
Sola far lo puoi tu lieto e felice.

Ben lo farò, Damon; così partita  
Facesse via più tosto, e 'n via più corte  
Ore scoprisse il sol questa pendice.

<sup>1</sup> *Sonnetz, odes et mignardises*, ed. Blanchemain, p. 88.

I first made my acquaintance with Vauquelin in the pages of Crépet's anthology,<sup>1</sup> the first two volumes of which afford such an excellent introduction to early French poetry. Among the poems reproduced there is Idyl 60. When I read this poem, I exclaimed, "Why, this poet seems capable of turning out lovely little pieces!" Crépet also includes Idyl 52, already cited, and a portion of the 7th from the second book of idyls. It was the reading of these three pretty pieces that determined me to make a further acquaintance with our poet. As I will show, they are all taken from Tasso. It was gratifying to discover afterward that my selection consisted of those pieces: nor did I for a moment think of bracketing, as Sainte-Beuve has done, these three pieces with translations from Varchi and from the Italian Latinists. Moreover, I found that my instinct was right in that I had preferred the pieces taken from Varchi to those taken from the Latinists.

Here is this happy little piece, Idyl 60. Although a translation, it is about as near an inspired poem as anything I know in French poetry. The reference in Tasso is p. 377, No. 129:

Entre les fleurs, entre les lis  
Doucement dormoit ma Philis,  
Et tout au tour de son visage  
Les petits Amours, comme enfants,  
Jouoient, folastroient, triomfants,  
Voyant des cieux la belle image.

J'admiroy toutes ses beautez  
Egalles à mes loyautez,  
Quand l'esprit me dist en l'oreille:  
Foul, que fais-tu? le temps perdu,  
Souvent est cherement vendu,  
S'on le recouvre c'est merveille.

Alors je m'abbaissé tout bas,  
Sans bruit je marché pas à pas,  
Et baisé ses levres pourprines:  
Savourant un tel bien, je dis,  
Que tel est dans le paradis  
Le plaisir des ames divines.

Dolcemente dormiva la mia Clori  
E 'ntorno al suo bel volto  
Givan scherzando i pargoletti Amori.  
Mirav' io da me tolto  
Con gran diletto lei,  
Quando dir mi sentii: Stolto, che fai?  
Tempo perduto non s'acquista mai.  
Allor io mi chinai così pian piano,  
E baciandole il viso,  
Provai quanta dolcezza ha il paradiso.

Drummond has given us an inferior translation of Tasso's lines—inferior, at all events, in form—under the title "Stolen Pleasure":

<sup>1</sup> Eugène Crépet, *Les poètes français: Recueil des chefs-d'œuvre de la poésie française*, Paris, 1861.

My sweet did sweetly sleep,  
 And on her rosy face  
 Stood tears of pearl, which beauty's self did weep;  
 I, wond'ring at her grace,  
 Did all amaz'd remain,  
 When Love said "Fool, can looks thy wishes crown?  
 Time past comes not again."  
 Then did I me bow down,  
 And kissing her fair breast, lips, cheeks and eyes,  
 Prov'd here on earth the joys of paradise.<sup>1</sup>

Vauquelin had introduced into Idyl 16, as an original feature, the dog Turquet. But from Idyl 61 ("Philis, ne crains Turquet ton chien") we find that the dog's name was originally Grechino, and that it had belonged to an Italian shepherdess who figures in the pages of Tasso (p. 373, No. 90, "Isabellina, non fuggir Grechino").

Idyl 62 was admired by Sainte-Beuve. It is from Varchi:

Pasteurs, voici la Fonteinete  
 Ou tousjours se venoit mirer  
 Et ses beautez seule admirer,  
 La pastourelle Philinete.

Voici le mont ou de la bande  
 Je la vi la dance mener,  
 Et les nymphes l'environner  
 Comme celle qui leur commande.

Pasteurs, voici la verte Pree  
 Ou les fleurs elle ravissoit,  
 Dont apres elle embellissoit  
 Sa perruque blonde et sacree.

Ici folastre et decrochee  
 Contre un chesne elle se cacha:  
 Mais paravant elle tacha  
 Que je la visse estre cachee.

Dans cet Antre secret encore  
 Mile fois elle me baisa:  
 Mais depuis mon cœur n'apaisa  
 De la flame qui le devore.

Donc à toutes ces belles places,  
 A la Fontaine, au Mont, au Pré,  
 Au Chesne, à l'Antre tout sacré,  
 Pour ces dons je rends mile graces.

Questo è, Tirsi, quel fonte, in cui  
 solea

Specchiarsi la mia dolce pastorella:  
 Questi quei prati son, Tirsi, dov' ella  
 Verdi ghirlande a' suoi bei crin' tessea:

Qui, Tirsi, la vid' io, mentre sedea:  
 Quivi i balli menar leggiadra e snella:  
 Quinci, Tirsi, mi rise, e dietro a  
 quella

Elce s'ascose sì, ch' io la vedea:

Sotto quest' antro alfin cinto d' allori  
 La mano ond' ho nel cor mille ferite  
 Mi porse lieta, e mi baciò la fronte.

A l' antro dunque, a l' elce, ai prati,  
 al fonte,

Mille spargendo al ciel diversi fiori,  
 Rendo io di tanto don grazie infinite.

Some Latin lines by Angeriano apparently suggested Idyl 64.<sup>2</sup>

<sup>1</sup> *Poems*, ed. Ward, II, 140.

<sup>2</sup> *Carmina quinque illustrium poetarum*, Venice, 1548, p. 46, "Dispeream nisi . . . ."

Idyl 66 ("Sainte Venus, qu'en Cypre et qu'en Cythere") is taken from Tasso (p. 398, No. 313, "Se, o Dea, che reggi Cipri, e 'l terzo Cielo").

Idyl 67 must be borrowed from some Italian source. The idea of this pastoral is not unlike that contained in a passage in Johnson's *Sad Shepherd* (Act II, sc. 4). Idyl 68 ("En vostre bouchette vermeille") is from Tasso (p. 364, No. 7, "Ne i vostri dolci baci").

De Bourgueville, the father-in-law of the poet, approved completely, we are told, the idyl commencing "Jamais le beau Soleil n'ouvrit un plus beau jour" (No. 69). He had reason. For, as a matter of fact, it is taken from one of the prettiest passages in Guarini's *Pastor Fido*. I quote the passage from Guarini and some corresponding lines from Vauquelin:

Jamais le beau Soleil n'ouvrit un plus beau jour:	Oh giorno pien di maraviglie! oh giorno
Les Elements estoient pleins de Ris et d'Amour:	Tutto amor, tutto grazie, e tutto gioja!
Tous les vents se taisoient aux monts, aux vaux, aux plaines,	O terra avventurosa! oh ciel cortese!
Aux Etangs endormis, aux courantes fontaines,	Oggi ogni cosa si rallegrì: terra, Cielo, aria, foco, e 'l mondo tutto rida.
Quand Philanon jettant sur Philis son regard	Selve beate,
Puis regardant le Ciel aussi d'une autre part,	Se sospirando in flebili susurri
Disoit: j'atteste Pan, les Faunes et Driades	Al nostro lamentar vi lamentaste;
Et toy, luisant Phœbus, qui nous vois et regardes,	Gioite anco al gioire, e tante lingue
Que cependant qu'en l'air les oiseaux voleront,	Sciogliete, quante frondi
Et tant qu'en l'Ocean les poissons nageront,	Scherzando al suon di queste
Tousjours Philis sera de Philanon aimee.	Piene del gioir nostro aure ridenti.
Philis luy redisoit: Tandis que la ramee	Cantate le venture e le dolcezze
Sera l'honneur des bois et seront blancs les lis,	De' duo beati amanti.
Tousjours aimé sera Philanon de Philis.	Oh se tu avessi
Ils se baillent la main, comme un gage fidelle	Veduta la bellissima Amarilli,
De leur loyale foy: Philanon proche d'elle	Quando la man per pegno della fede
	A Mirtillo ella porse,
	E per pegno d'amor Mirtillo a lei
	Un dolce sì, ma non inteso bacio,
	Non so se dir mi debbia o diede o tolse;
	Saresti certo di dolcezza morta.
	Che porpora! che rose!
	Ogni colore o di natura o d' arte,
	Vincean le belle guance,
	Che vergogna copriva
	Con vago scudo di beltà sanguigna,
	Che forza di ferirle

Luy donne un doux baiser, ou bien il le  
 receut:  
 Car si pris ou donné, point on ne  
 l'aperceut.  
 Il fut pris et receu d'une grace si  
 belle  
 Qu'une fois il sembloit un baiser de  
 pucelle:  
 Il sembloit l'autre fois pris de telle  
 façon,  
 Qu'on l'eust dit le baiser d'un amour-  
 eux garçon.  
 O de quel beaux oeillets, de quelles  
 belles roses,  
 Cette couleur vermeille, ô Honte, tu  
 composes!  
 Ce vermillon de vierge, en sa face  
 epandu,  
 Le beau teint de Philis avoit plus beau  
 rendu!  
 Estant de Philanon au baiser pour-  
 suivie,  
 La rougeur tesmoignoît qu'elle en  
 estoit ravie:  
 Et l'ayant octroyé par un refus ainsi,  
 La defence montroit une semonce  
 aussi.

Al feritor giungeva:  
 Ed ella, in atto ritrosetta e schiva,  
 Mostrava di fuggire  
 Per incontrar più dolcemente il colpo;  
 E lasciò in dubbio, se quel bacio fosse  
 O rapito o donato;  
 Con sì mirabil arte  
 Fu concesso e tolto: e quel soave  
 Mostrarsene ritrosa,  
 Era un no che voleva; un atto misto  
 Di rapina e d'acquisto;  
 Un negar sì cortese, che bramava  
 Quel che negando dava;  
 Un vietar, ch' era invito  
 Sì dolce d' assalire,  
 Ch' a rapir chi rapiva era rapito;  
 Un restar e fuggire,  
 Ch' affrettava il rapire.  
 O dolcissimo bacio!  
 Non posso più, Corisca:  
 Vo diritto diritto  
 A trovarmi una sposa:  
 Che 'n sì liete dolcezze  
 Non si può ben gioir, se non amando  
 (Ergasto describing the betrothal  
 of Amarillis and Mirtillo, *Pastor  
 Fido* Act V, sc. 8).

Idyl 71 is noted by Travers as a rendering of an epigram from the Greek *Anthology*.<sup>1</sup>

Though nearly all his poetry is taken from foreign sources, Vauquelin evidently did not forget the advice of Du Bellay that old French poetry should not be wholly neglected by the poetic aspirants of the French Renaissance.<sup>2</sup> It was this behest, I think, which made Vauquelin drag in the reference to the *Romant de la Rose* in Idyl 73 ("Le Bouton vermeil, dont compose"). But the idyl itself

<sup>1</sup> *Anthologia Palatina*, ed. Dübner, cap. v, No. 79.

<sup>2</sup> "De tous les anciens poëtes francoys, quasi un seul, Guillaume du Lauris et Jan de Meun, sont dignes d'estre leuz, non tant pour ce qu'il ait en eux beaucoup de choses qui se doyvent imiter des modernes, comme pour y voir quasi comme une premiere image de la langue francoyse, venerable pour son antiquité" (*La Deffence*, etc., Book II, chap. ii). Étienne Pasquier paraphrases this opinion, stating that "Guillaume de Lorry and Jean de Mehum" (the successive authors of the *Romant*) were held by some in France to be worthy of comparison with Dante (*Recherches*, Book VII, chap. iii, ed. 1723, I, col. 690). Sibilet, in his *Art Poëtique*, also eulogizes the poem. Ronsard puts it in the same rank as Petrarch; a judgment faithfully repeated by his follower Baif.



is a confused reminiscence of a short piece by Tasso (p. 364, No. 15, "La natura compose").

Having described the scene in which the lovers plighted their troth, Vauquelin must, of course, like Guarini, conclude his pastoral romance with an epithalamium. The romance being a rustic one, the epithalamium need not be over nice; and Vauquelin decides to translate into the vulgar tongue a Latin piece by Pontanus.<sup>1</sup> In Idyl 74 ("La lune avoit marqué les mois") we have the result.<sup>2</sup> Idyl 75 is a pretty thing, an appeal distantly resembling Burn's "Flow gently, sweet Afton." The theme is common enough;<sup>3</sup> but I have come across no model sufficiently near to deprive Vauquelin of the credit of having produced in this a passably original and neat poem.

Idyl 76 is a free imitation of Theocritus, XII. Lines 19 and 20,

Ainsi qu'un Rossignol dans un touffu bocage  
Surmonte tous oiseaux par son plaisant ramage,

are again reminiscent of Passerat's ode on a May morning:

Viens, belle, viens te pourmener  
Dans ce bocage,  
Entens les oiseaux jargonner  
De leur ramage.  
Mais escoute comme sur tous  
Le rossignol est le plus dous.

Idyl 77 is a translation of some Latin lines by Flaminio,<sup>4</sup> translated in turn from a sonnet by Claudio Tolomei, "Gelidi fonti in fresca valle ombrosa," which Vauquelin appears to have also read.

<sup>1</sup> *Pontani Opera*, Aldus, Venice, 1533, first book of hendecasyllables. Fol. 195 ro., "De nuptiis Ioannis Branchati, et Maritellæ."

<sup>2</sup> Lemerrier, thinking that this idyl was composed by the poet himself upon his own marriage, expresses some natural astonishment at its tone. The question of the identification of the poet's wife, Anne, with the Philis of the idyls, presents some baffling points. In the idyl under discussion, Vauquelin departs from his model in order to insert a date, the 5th of July, 1560, which does not tally with the date of his own marriage contract, the 21st of August, 1559 (*Bulletin du Bibliophile*, 1845, p. 520, footnote 10). Yet, possibly with a view of avoiding criticism, as I have already suggested, he at times clearly identifies Anne with Philis; for instance, in the next idyl but one. Idyl 64, Book II, supports the theory that Vauquelin wished to forestall criticism by inserting his wife's name. I deem the reference to her in Idyl 66, Book II, to have been interpolated; the heading of this "idyl" suggests that when it was written the publication of a collection of idyls was not contemplated.

<sup>3</sup> Cf., for example, p. 103 of the *Sonnetz, odes et mignardises* of Tahureau, ed. Blanchemain, and Tasso's lines "Selva lieta, e superba" (p. 337, No. 13).

<sup>4</sup> Gruterus, *Delitiæ CC. Italorum poetarum*, I, 1015, "Irrigui fontes . . ."

Idyl 78 I also attribute to the study of Flaminio; Idyl 79 ("Desja venant herissonné") is from the same poet's lines "Ad seipsum, de adventu Hiemis" ("Iam bruma veniente præterivit").<sup>1</sup>

Idyl 80 purports to be a rendering of the 1st Eclogue of Virgil, formerly translated by Marot in 10-syllable measure. In Idyl 81 ("Fraiches ombrettes, dous Zephire") Vauquelin again returns to Flaminio, borrowing the Latin poet's address "Ad agellum suum" ("Umbræ frigidulæ, arborum susurri").<sup>2</sup> Idyl 82 ("Las! quand pourrai-je accomplir mon desir") breathes the sentiment of Du Bellay's celebrated lament over his *Petit Lyré*.<sup>3</sup> The first book of Vauquelin's idyls concludes with a sonnet ("Philis, quand je regarde au temps prompt et léger") for which I have found no parallel; but the poem strikes me as being too sound not to have been borrowed wholesale from some Italian source.

Having reached the end of the "Idyls and Pastorals of the love of Philanon and Philis," I now proceed to dispose more summarily of what our poet is pleased to distinguish as the "Idyls of the Love of divers Shepherds." Idyl 1 of this second book is a sonnet quite empty enough to be original. For Idyl 2 ("Ce Reposoir et ce plaisant Bôquet") we have to turn to Tasso's series of love sonnets (p. 283, Sonnet 160, "Questo riposto bel vago boschetto"). Idyl 3 ("Dans un Buisson couvert de beaux ombrages") is also a sonnet by Tasso masquerading in another form (p. 298, Sonnet 245, "In un bel bosco di leggiadre fronde"). Idyl 4 ("Tytire, au beau sein blanchissant") is also from Tasso (p. 369, No. 55, "Nel dolce seno della bella Clori").

Idyl 5 ("O Vent plaisant, qui d'aleine odorante") is a sonnet of which Sainte-Beuve says, "It is of the small number of those in

<sup>1</sup> *Carmina quinque illustrium poetarum*, p. 112. Vauquelin uses the language of Tahureau. Cf. the piece "Quitton, ma belle maitresse" in the *Sonnetz*, etc., ed. Blanche-main, p. 98.

<sup>2</sup> Gruterus, *op. cit.*, I, 994.

<sup>3</sup> Lemerrier, I observe, remarks on the resemblance which another sonnet by Vauquelin bears to Du Bellay's sonnet. He concludes that Vauquelin is not borrowing from Du Bellay, since the borrowing would accuse him of too much indiscretion and audacity. To my mind, taken in conjunction with the further resemblance noted by me above, there cannot be the slightest doubt that Vauquelin was imitating Du Bellay in both cases. Chamard, in his thesis on Du Bellay (p. 241), observes of that poet's *Élégie sur la mort de Gélonis*: "Whoever will read it will be surprised to discover in it an *avant-dessein*, as it were, of the *Consolation à du Périer sur la mort de sa fille*; by the ideas, by the images, Du Bellay anticipates Malherbe." The observation is of interest in conjunction with the strong resemblance which has been remarked between a sonnet by Vauquelin and the same verses of Malherbe.

which sentiment triumphs over the *bel esprit*, in which the form gives relief to the sentiment, and of which one would be tempted to say without epigram that they are worth a long poem."<sup>1</sup> Vauquelin, indeed, has shown some discrimination in his choice of models. In this case he is translating a fine sonnet by Giovanni Mozzarello, "Aura soave, che sì dolcemente." Idyl 6 is avowedly an imitation of Ode 23. 1, of Horace. Idyl 7 I at first attributed to a study of the 5th and 7th songs of Catullus, combined with the beautiful epigram of Plato:

'Αστέρας εἰσαθρεῖς ἀστήρ ἐμός. Εἶθε γενοίμην  
Οὐρανός, ὡς πολλοῖς ὄμμασιν εἰς σέ βλέπω.<sup>2</sup>

However, I was wrong in this assumption; for I find that the whole piece is merely an elaboration of a sonnet by Tasso (p. 292, Sonnet 210), worked up on the two classical sources I have mentioned. I reproduce the extract given by Crépet, along with the Italian model:

Comme une fleur au Renouveau  
Ainsi fleurit vostre âge beau:  
Vivons, aimons nous, belle Iolle,  
Comme un oiseau le temps s'envolle:  
Je seray l'arbre, et vous serez  
La vigne qui m'embrasserez:  
Ainsi d'Acanthe on environne  
Le chapiteau d'une colombe:  
Ainsi l'ierre tout autour  
Grimpe colé contre une tour.  
Baison-nous donc, et que le conte  
De nos baisers ardants surmonte  
Les grains du sable de la Mer,  
Et qu'aucun n'en puisse estimer  
Le nombre, s'il ne conte encore  
Combien la nuit jusqu'à l'Aurore  
Il luit d'estoiles par les cieux:  
Peust à Dieu que j'eusse autant  
d'yeux  
Pour contempler plus à mon aise  
Vos beaux Printemps quand je vous  
baise . . . .

Viviamo, amiamci, o mia gradita Jelle,  
Edra sia tu, che il caro tronco abbraccia:  
Baciamci, e i baci, e le lusinghe taccia  
Chi non ardisce annoverar le stelle.  
Bacinsi insieme l'alme nostre anch'  
elle:  
Fabro sia Amor, che le distempri, e  
sfaccia,  
E che di due confuse una rifaccia  
Che per un spirto sol spiri, e favelle.  
Care Salmace mia, come s'innesta  
L' una pianta nell'altra, e sovra l'orno  
Verdeggia il pero, e l'un per l' altro è  
vago;  
Tal io n' andrò de' tuoi colori adorno:  
Tal il tuo cor de' miei pensier si vesta,  
E comun sia fra noi la penna, e l' ago.

<sup>1</sup> *Tableau . . . . de la poésie française au XVI<sup>e</sup> siècle*, Paris, Charpentier, p. 115.

<sup>2</sup> *Anthologia Palatina*, cap. vii, No. 669. Vauquelin has a rendering of the Greek epigram in his epigrams (*Œuvres*, II, 627, "D'un regard"). Saint-Gelais makes use of the epigram twice in his works; probably he borrowed it from some Italian intermediary.

Drummond of Hawthornden also took this sonnet by Tasso and turned it in like fashion into an irregularly rhymed piece of eleven lines.<sup>1</sup> This coincidence, combined with the fact that Drummond has also selected for translation other poems by Tasso that Vauquelin had translated, convinces me that Drummond was acquainted with Vauquelin. The further fact that he should have composed his *Flowers of Sion*, consisting of a series of religious poems, just as Vauquelin (imitating the Italian fashion) wrote a series of religious sonnets, confirms me in this belief.

Idyl 8 ("Au temps que sous la Canicule") is a borrowing from Girolamo Amalteo, "De Acone, et Leonillâ" ("Ut fugeret fervorem æstus sub sidere Cancrî").<sup>2</sup> The original of Idyl 9, a "sweet scene of interior à la Bernardin de Saint Pierre," as Lemer cier calls it, is to be found in the *Lusus Pastorales* of Flaminio. The parallel is worth reproducing.

O Galatee (ainsi tousjours la Grace  
Te face avoir jeunesse et belle face)  
Avec ta mere apres souper chez nous  
Vien t'en passer cette longue seree:  
Pres d'un beau feu, de nos gents separee  
Ma mere et moy veillerons comme vous.

Plusque le jour la nuit nous sera belle,  
Et nos bergers, à la claire chandelle,  
Des contes vieux en teillant conteront:  
Lise tandis nous cuira des chataignes:  
Et si l'ebat des jeux tu ne dedaignes,  
De nous dormir les jeux nous garderont.

Sic tibi perpetuam donet Venus alma  
iuventam,

Ne faciem nitidam ruga senilis aret:  
Post cenam cum matre tuâ dulcique  
Lycinna

Ad matrem Pholoë cara venito meam.  
Hic simul ad magnum læti vigilabimus  
ignem;

Candidior pulchrâ nox erit ista die.  
Fabellas vetulæ referent; nos læta  
canemus

Carmina; castaneas parva Lycinna  
coquet.

Sic noctem tenerisque iocis, risuque  
trahemus,

Dum gravet incumbens lumina nostra  
sopor.<sup>3</sup>

Idyl 10 ("Galatee est un liet d'Amour") is an expansion of a short piece by Tasso (p. 373, No. 94, "Letto è questo d' Amore, o pur di Flora"). Idyl 11 is an amalgam of lines taken from Tasso's *Aminta*, Act IV, scene 2 (conclusion), and the conclusion of Act V:

<sup>1</sup> See the madrigal "To Thaumantia," I, 167 of Ward's edition. Professor Kastner has already noted this borrowing by Drummond from Tasso in the *Modern Language Review*, October, 1911, in an article on the Italian and French sources of Drummond, p. 465.

<sup>2</sup> Gruterus, *Delitiæ CC. Italorum poetarum*, I, 72. A slightly different version appears in *Actiî Sincerî Sannazarîi* . . . *Opera Latine scripta*, etc. (as already cited), p. 370.

<sup>3</sup> Gruterus, *Delitiæ CC. Italorum poetarum*, I, 1011.

Adieu pasteurs, adieu rivages,  
 Adieu plaines, adieu bocages,  
 Adieu vous dis, fleuve coulant,  
 Disoit la Nimphe en s'en allant.

Elle s'écrie, et de grands cous  
 Elle se bat en son courrous.

Après tombant elle se couche  
 Dessus son corps, bouche sur bouche  
 Versant de pleurs par ses beaux yeux  
 Un grand orage pluvieux:

Dont l'eau fait lors telle efficace  
 Qu'arrosant du Pasteur la face,  
 Il revint comme du trepas,  
 Jettant du cœur un soupir bas.

Addio, pastori;  
 Piagge, addio;—addio, selve;—e fiumi,  
 addio!

(Act IV, sc. 2).

. . . . In guisa di Baccante  
 Gridando, e percotendosi il bel petto,  
 Lasciò cadersi in sul giacente corpo,  
 E giunse viso a viso, e bocca a bocca.

Poi sì come negli occhi avesse un fonte,  
 Innaffiar cominciò col pianto suo  
 Il colui freddo viso; e fu quell' acqua  
 Di cotanta virtù, ch' egli rivenne,  
 E, gli occhi aprendo, un doloroso oimè  
 Spinse dal petto interno

(Act V, end).

And so on.

Our poet has incurred the charge of having wrecked more than one feminine heart by such idyls as No. 12, where he holds out persuasions to a fresh charmer of the name of Francette. In point of fact this idyl, admired by Sainte-Beuve, is a poem by Navagero, "Ad Leucippam," of which Ronsard has produced a better translation.<sup>1</sup>

Si tost qu'on mettra les troupeaux  
 Hors de l'estable en ces hameaux,  
 J'iray demain, belle Francette,  
 Au marché vendre un bouvillon:  
 J'acheteray de la sergette  
 Pour vous en faire un cotillon.

J'acheteray de beaux couteaux,  
 Une ceinture et des ciseaux,  
 Un peloton, une bourse  
 Pour vous donner: Mais cependant  
 Baisez moy donc, belle Francette,  
 Deux ou trois fois en attendant.

Venez querir demain au soir,  
 Quand la nuit prend son manteau noir,

Cum primum clauso pecus emittetur  
 ovili,  
 Urbs, mea Leucippe, cras adeunda  
 mihi est.

Huc ego venalemque agnum, cen-  
 tumque, Chariclo,  
 Ipsa mihi mater quæ dedit, ova fero.  
 Afferri tibi vis croceos, niveosque  
 cothurnos?

Añne colum, qualem nata Lyconis  
 habet?

Ipsæ feram quæ grata tibi. tu basia  
 iunge,

Gaudia Leucippe nec mihi grata nega.

<sup>1</sup> Ronsard's ode, "Si tost, ma doucette Ysabeau," is to be found in the edition of Blanchemain, II, 485. Laumonier, I observe, has already detected this borrowing by Vauquelin. This commentator writes of Ronsard's version: "Ronsard . . . remained a *poète campagnard* despite his prolonged sojourn at the Court and his admiration for the artificial *Arcadia* of Sannazaro. This 'humble' style, this sincere accent will scarcely be found any more after him. It is in vain that Vauquelin will try to preserve them in his idyls . . . ." (Laumonier, *Ronsard, poète lyrique*, p. 443).

Mes beaux presents, belle Francette,      Cras, ubi nox aderit, odiosæ elabere  
 Dans ce taillis, ou ce sera                      matri:  
 Que vostre Mere, qui nous guette,      Hasque inter corylos ad tua dona  
 Jamais là ne nous trouvera.                      veni.<sup>1</sup>

For Idyl 13 Travers refers us to an epigram by Archias in the *Anthology*.<sup>2</sup> In all likelihood, however, Vauquelin had some intermediate model. Idyl 14 ("Je fuyois par les herbettes") is in Tasso (p. 383, No. 188, "Sovra l'erbette e i fiori"). Idyl 15 ("Comme le cerf frappé d'un dard") is also from Tasso (p. 383, No. 189, "Qual cervo errando suole"). So, too, with Idyl 16 ("Pour à jamais seul me retraire"), which corresponds with a piece commencing "Fuggia di poggio in poggio" (p. 384, No. 191). Idyl 17 ("Au mois de May reverdoyant") Travers refers generally to the *Anthology*, but in reality the poem is taken from Tasso (p. 378, No. 141, "Giammai più dolce raggio").

Idyl 27 ("Dafnis faisoit à sa Musette") is a very remote copy of Tasso (p. 384, No. 199, "Ha gigli, e rose, ed ha rubini, ed oro"). In the *Lusus Bucolici* of Navagero we find the original of Idyl 28 ("Philin ce hestre et ce beau chesne"):

Et quercum, et silvam hanc ante omnia Thyrsis amabit:  
 Et certo feret his annua dona die:  
 Dum poterit memor esse, quod hac primùm ille sub umbrâ  
 Ultima de carâ Leucade vota tulit.<sup>3</sup>

The original of Idyl 29 ("Pasteur, qui veut rallumer d'aventure") we find in one of those poems by Tasso in which there is a play upon the name "Laura" (p. 381, No. 165, "Pastor, che vai per questa notte oscura"). Idyl 30 is attributed by Travers to the beautiful lines by Theocritus on Helen, xviii. 87. He also gives as a source the *Anthology*, but I am strongly inclined to think that Vauquelin borrowed his theme from the first book of the hendecasyllables of Pontanus, where are some lines entitled "De Fanniaë labellis":

Si quæris Venerem, Cupidinemque  
 Dulcis Fanniolæ labella quæras:  
 Hic sedem posuit suam Cupido,  
 Hic lætas agitat Venus choreas.<sup>4</sup>

<sup>1</sup> *Carmina quinque illustrium poetarum*, Venice, 1548, p. 26.

<sup>2</sup> *Anthologia Palatina*, cap. v, No. 59.

<sup>3</sup> Version as given in an edition of the *Lusus* published with *Cymba Amoris* (attributed to Secundus), Utrecht, 1540.

<sup>4</sup> *Pontani opera*, Bâle, 1556, IV, 3469.

The succeeding idyl, No. 31 ("Si tu ris, tu ris tousjours") is a rendering of some lines by Pontanus, "Ad Focillam" ("Si rides, Veneres Focilla rides"),<sup>1</sup> rendered in the manner of Tahureau.<sup>2</sup> Idyl 32 ("Tyrsis disoit, Forest, proche de ma maison") is to all appearance a sonnet written under the influence of Ronsard. In reality it is a reconstruction of a piece taken from the *Lusus Pastorales* of Flaminio ("Intonsi colles, et densæ in collibus umbræ").<sup>3</sup>

Idyl 35 is a *baiser*, the outcome of a study of Pontanus and Secundus.

Idyl 37 is a *baiser* in the vein of Tahureau. The central idea possibly was adopted from some lines by G. B. Amalteo, "Ad animum suum," concluding thus:

Ah ne iterum male caute, iterum ne basia quære:  
Non etenim iam animus, sed novus ignis eris.<sup>4</sup>

Idyls 38 and 39 may also be attributed to a study of such models as Pontanus, Secundus, Tahureau, and Magny.

Idyl 41 is "imitated from the Greek" of Bion. Vauquelin would probably have read the version by Ronsard.<sup>5</sup> Idyl 42 is also taken from the 4th idyl of Bion, numerous translations of which would be available.

I imagine that Vauquelin was rather proud of having constructed Idyl 48 ("Meline, belle pastourelle"). As a whole, it certainly has no counterpart; but if we take it asunder there is nothing for which there is not a parallel. Nérée urging Méline to meet her lover at the *fontaine Valombree* is Corisca, in the *Pastor Fido*, proposing to Amarillis that she should meet her lover; on the other hand, Méline "entrant en l'Avril de ses mois" is the Amarillis "nel vago april de' suoi verd' anni" of Tasso's *Convito di Pastori*, from which the conclusion of Vauquelin's idyl is borrowed.

For Idyl 50 ("Belle Angeline, donne moy") we are indebted to Tasso (p. 365, No. 17, "Bella Angioletta dalle vaghe piume"). Idyl

<sup>1</sup> *Pontani opera*, Bâle, 1556, IV, 3487.

<sup>2</sup> Tahureau appears to have steeped himself thoroughly in the hendecasyllables of Pontanus. Thus these lines by Vauquelin find a fairly close parallel in Tahureau, *Sonnetz, odes et mignardises*, ed. Blanchemain, p. 118.

<sup>3</sup> Gruterus, *Delitiæ CC. Italorum Poetarum*, I, 1010.

<sup>4</sup> *Benedicti Lampridii, necnon Io. Bap. Amalthei carmina. Venetiis apud Gabrielem Iolitu de Ferrariis*, 1550. Fol. 84 recto.

<sup>5</sup> Ed. Blanchemain, II, 360.

51 ("T'ayant dans ce bois rencontrée") is also from Tasso (p. 380, No. 158, "Quando intesi il bel nome, io ben credea").

Idyl 53 ("Tyrsis regardant les beaux yeux") is from the same source (p. 365, No. 19, "Tirsi morir volea").<sup>1</sup> Idyl 54 is "imitated from the last of Theocritus."

Idyl 56, as Travers points out, is a version of the 11th ode of Anacreon. Idyl 58, consisting of acrostics, may be debited to our poet.<sup>2</sup> In Idyl 59 ("Nous sommes filles de village") we are, according to Lemer cier, introduced to the feminine neighbors and friends of the poet, those who should shortly accompany "Anne-Philis" to the altar. In reality, the poem is to be found in Tasso (p. 369, No. 56, "Le più belle zittelle del contado," and the succeeding piece, No. 57, "Non men candido il cor, che puro il viso").

In Idyl 66 we find the story of the precocious lover of the *Arcadia* and the *Aminta*. The idyl is chiefly a borrowing from the 7th prose passage of Sannazaro's pastoral, in which Sincero relates his early love.<sup>3</sup>

<p>Las! quantesfois, voyant les chesnes enlassez Du lierre gravissant qui les tient embrassez,</p>	<p>Tra li quali alguna volta trovan- domi yo et mirando i fronzuti olmi circundati dale pampinose vite, mi corre amaramente nel' animo, con</p>
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<sup>1</sup> I may point out that in the *Musica Transalpina* (1588) there is a very literal English translation of Tasso's madrigal; see p. 67 of Bullen's *Shorter Elizabethan Poems*.

<sup>2</sup> In Idyl 76, Book I, we were given a specimen of the anagram. Thus does Vauquelin duly carry out the dictates of Du Bellay's *Deffence*, where half a chapter is devoted to the vindication of these puerilities.

<sup>3</sup> As I have already suggested, there is always the likelihood that the French poets, in thus converting the prose of Sannazaro into verse, were following the example of some Italian poet. Laumonier in his *Ronsard, poète lyrique* (p. 457, footnote) has asserted that Ronsard's pretty sonnet, "Je mourrois de plaisir voyant par ces bocages" (ed. Blanchemain, I, 216), is "directly imitated" from this passage in the *Arcadia*. I do not altogether agree; for Saint-Gelais has a piece in *terza rima*, "O que d'ennui à mes yeux se presente" (ed. Blanchemain, II, 182) which bears a marked resemblance to Ronsard's sonnet. Evidently Ronsard's chief model was the Italian poet, unidentified up to the present, who supplied Saint-Gelais with his version. It is strange that Laumonier overlooked this parallel, for he was, I think, acquainted with the lines by Saint-Gelais. Professor Vianey has noted that Du Bellay in the 84th sonnet of his *Olive* has been guilty of a happy larceny from this same passage (*Le Pétrarquisme en France au XVI<sup>e</sup> siècle*, p. 90).—In this idyl Vauquelin assures his friend, Bernardin de Saint François, Bishop of Bayeux, that he fell to dreaming of a visionary nymph while still but a mere boy, "un garçonnet." Perhaps he did; but it is regrettable to record, for our poet's originality, that Ronsard, in his poems on the forest of Gastine and in the lines addressed to his friend Pierre Lescot (the architect of the Louvre), had already described, in almost identical fashion, how he had indulged in precocious musings of the same nature (ed. Blanchemain, II, 159, IV, 347, and VI, 188).



Et les ormes feuillus, ou les vignes  
 branchues  
 Ont naturellement leurs branches  
 etendues,  
 J'ay souhaité d'avoir un tel embrasse-  
 ment  
 Que ces arbres qui sans aucun senti-  
 ment.  
 Las! aussi quantesfois ay-je, triste  
 d'envie,  
 Desiré des Ramiers la bienheureuse vie,  
 Les voyant roucouler, murmurer leurs  
 amours,  
 Et tremousser de l'aile et faire mille tours,  
 Se baiser bec à bec, puis espoints de  
 Nature,  
 Apres tant de caresse, assouvir leur  
 pointure.  
 Vraiment je leur disois, ô Colons bien-  
 heureux  
 D'avoir si doucement vos plaisirs  
 amoureux:  
 Puisse estre longuement longue la  
 Destinee,  
 Qui fait que vostre amours si douce  
 est demenee!  
 Soient longues vos amours, ô bien-  
 heureux Colons,  
 Soit long vostre desir et soient vos  
 plaisirs longs:  
 Afin que seul ici dans ces bois solitaires,  
 Seul je puisse estre ainsi plein de  
 longues miseres.

angoscia incomportabile, quanto sia  
 lo stato mio disforme da quello del'  
 insensati alberi, y quali dale care vite  
 amati, dimorano continuamente con  
 quelle in gratiosi abbrazzari: et yo per  
 tanto spacio di cielo, per tanta longin-  
 quità di terra, per tanti seni di mare,  
 dal mio disio dilungato, in continuo  
 dolore et lachrime mi consumo. O  
 quante volte e' mi ricorda che, vedendo  
 per li soli boschi li affectuosi colombi  
 con suave mormorio basiarli et poy  
 andare desiderosi cercando lo amato  
 nido, quasi da invidia vinto ne piansi,  
 cotali parole dicendo: O felici voy,  
 ali quali senza suspecto alguno di  
 gelosia è concesso dormire et veghiare  
 con sicura pace! lungho sia il vostro  
 dilecto, lunghi siano y vostri amori:  
 acio che yo solo di dolore spectaculo  
 possa ad viventi rimanere (*Arcadia*, ed.  
 Scherillo, p. 121).

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